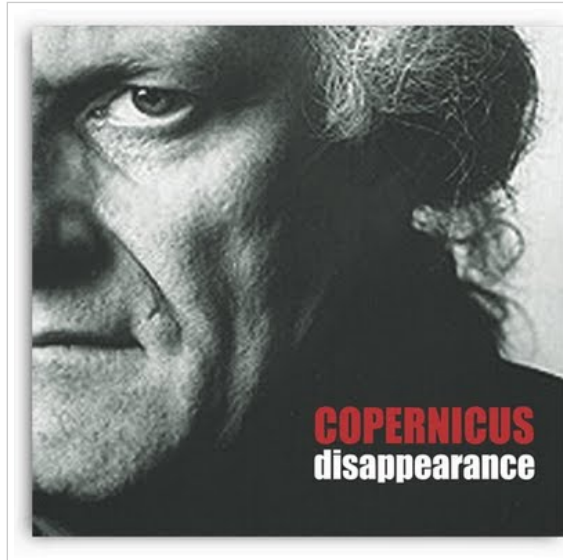


JAZZ STATION - ARNALDO DESOUTEIRO'S BLOG

JAZZ, BOSSA & BEYOND

SATURDAY, AUGUST 22, 2009

CD of the Day - "Copernicus: Disappearance"



CD of the Day
Copernicus: "Disappearance" (Nevermore/MoonJune)
2009

COPERNICUS poetry, lead vocals, keyboards;
PIERCE TURNER musical director, Hammond B3 organ, acoustic piano, vocals, percussion;
LARRY KIRWAN electric guitar, vocals; MIKE FAZIO electric guitar; BOB HOFFNAR steel guitar; RAIMUNDO PENAFORTE violin, acoustic guitar, bandolin, percussion, vocals; CESAR ARAGUNDI electric & acoustic guitar; FRED PARCELLS trombone; ROB THOMAS violin; MATTY FILLOU tenor saxophone, percussion; MARVIN WRIGHT bass guitar, electric guitar, percussion; GEORGE RUSH tuba, contrabass, bass guitar; THOMAS HAMLIN drums, percussion; MARK BROTTOR drums, percussion; JAMES FRAZEE recording & mixing engineer.

All lyrics by Copernicus. All music created spontaneously and instantly by the musicians.

All rights reserved. All vocals of Copernicus created by Joseph Smalkowski.

Executive production by Joseph Smalkowski.

(C) Nevermore, Inc. 2009. (P) Nevermore, Inc. (Ski Music Division) 2009.

Recorded on November 2nd, 2008 at Water Music Studios, Hoboken, NJ. Mastered by Kim Rosen at West West Side Music/Deko Music.

Special thanks to Michael Theodore. Additional thanks to Fernando Natalici & Adnor Pitanga.
Very special thanks to Marcela Smalkowski, Leonardo Pavkovic

FAVORITE SITES & BLOGS

All About Jazz
All Music Guide
Billboard
Cal's Temple
City of the Angels
Clube de Jazz
CTI Fan Blog
CTI Records
CTI RECORDS: A DISCOGRAPHY
Dedicado a Diana Krall
Doug Payne: Sound Insights
Funk Fullofwatt
IWGH
Jazz Corner
JazzWax
Los Angeles Jazz Society
Never Enough Rhodes
Paintings and the Mystery of Life
Palms
Passion
Penthouse TV
SALAH - JALUR
Sound Insights - The Doug Blog
Talhe
The CTI Never Sleeps
The Drummer
The Magic Castle
The Music Discographies at
bjbear71.com

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 - R.I.P.: Chris Connor
 - CD of the Day - "Chris Connor: Classic"
 - R.I.P.: Ion Muniz

and Pierce Turner without whom this album would not have been created.

This album is dedicated to Jimmy No Coats.

This album is distributed and marketed by MoonJune Records:
www.moonjune.com

Video Clips: watch Copernicus on his YouTube page

The 'disappearance' of which the New York performer-poet Copernicus speaks is that of The Universe itself. His conceptual concerns are not with the everyday. He is not penning couplets about the changing fortunes of human existence, other than on the grandest (or lowliest) scale. He speaks of subatomic matter, and refuses to bear any glad tidings.

It all happened in Hoboken, New Jersey, on November 2, 2008, when Copernicus gathered together a large ensemble of improvising musicians and booked a day-long session dedicated to existential immersion (or possibly non-existential immersion). Many of these are artists that he's worked with for more than two decades, all of them attuned to the willing abandonment of pre-meditation, well-versed in the dangers of deliberate free-fall. The longtime musical director of Copernicus' assemblage is the Irish keyboardist and composer Pierce Turner, long resident in New York City. His fellow countryman, Black 47 leader Larry Kirwan is one of the album's four guitarists, along with Mike Fazio, César Aragundi and Bob Hoffnar. Other musicians appearing on the album are: Raimundo Penaforte (violin, acoustic guitar, percussion, vocals), Fred Parcells (trombone), Rob Thomas (violin), Matty Fillou (sax), Marvin Wright (electric bass guitar and additional electric guitar), George Rush (tuba, acoustic and electric bass), Thomas Hamlin (drums & percussion) and Mark Brotter (drums & percussion).

Is Copernicus celebrating The Universe, or observing its collapse? This ageless sage orates like a windswept preacher who has just witnessed visions of the apocalypse. Turner is rolling out swathes of Gothic Hammond organ, leading the ensemble in their surging accumulations. A bassline walk begins, a slide guitar floats, a trombone starts up its funereal sway. Copernicus declaims, and almost rants. He's taking things (matter) to the precipice, as he deals with the nature of subatomic particles. A chorus of voices from the band fill the edges around the congregation's void. Does Copernicus herald doom or salvation? A synthesizer whine melds with acoustic guitar tracteries, as the music moves like slow-scudding clouds. Copernicus will invoke the blues, violins steadily sawing. He'll tell of the "god of nothingness" asking, "Do you like him better?... Does he look like you?" A bassline stalks around a metronomic hi-hat beat, building up to a pounding insistence, a frothing climax. Copernicus mocks humanity, almost exultant as he repeatedly screams, "Nothing exists!" with his intensity feeding back and forth between himself and the players. The band marches down to New Orleans, Copernicus angry, desperate, defiant, triumphant and forlorn, rising out of a free jazz maelstrom as he booms, "The revolution is here!...The revolution that does not exist!"

Liner Notes:

Leonardo, designer of this Copernicus' album writes on the back cover of this album: "Copernicus is a conceptual creation of Joseph Smalkowski." The comment bothered Copernicus and he answered that, "Joseph Smalkowski is actually the creation of Copernicus!" Copernicus does not like Joseph Smalkowski, the way that most artists do not like their patrons. Now, these two characters occupy the same illusionary brain and flesh. One day a

Diana Krall live @ Chateau
Ste. Michelle, Aug 29 &...

"Blues To Bossa" @ the
GRAMMY Museum Sound
Stage

SXSW 2009 Lawn Party Film
Series # 2

DK live in Portland, tonight

Kristin Korb 3 w/ Frank
Potenza live at Steamers, ...

Tinariwen: free song
download

R.I.P.: Senator Ted Kennedy
JazzCorner.com's Great
Giveaway for Tanglewood
Jaz...

Diana Krall Quartet live in
Jacksonville tonight

Single of the Day - "Michael
Jackson & Jackson 5"

Official Michael Jackson Opus
Book Announced

Palmdale Jazz Fest
Announces Paul Weimar as
Host

Reviews of Diana Krall's
concerts @ Hollywood
Bowl...

Warren Chiasson at Gillespie
Auditorium (NY), Aug ...

Hot Fashion Event @
Roosevelt Hotel,
Hollywood

CD of the Day - "simakDialog:
Demi Masa"

Win Tix to a Secret David
Bazan Show

Diana Krall live in Santa
Barbara tomorrow, Aug
23...

CD of the Day - "Copernicus:
Disappearance"

Diana Krall: two concerts at
the Hollywood Bowl wi...

R.I.P.: Gianni Basso

Ramana Vieira live in LA,
Aug 22

"Abe Torchinsky
Remembered" by B.J.
Major

Alexa, singing salsa tonight in
SF; Sunday, jazz i...

Fourplay live in San Diego
tomorrow, Aug 21

DVD of the Day - "Jeff Beck
Live at Ronnie Scott's...

OFA National Health Care
Forum with the President

Universal licenses Sinatra
rights

Kristin Korb live in
Hollywood tomorrow

Time to set the record
straight

Krall live @ The Mountain

wnue ago, they were arguing over poor Joe s wire, marceia, because Copernicus said that she didn't exist and that it was impossible to love anyone since neither the lover nor the loved existed. Joe promised to cut off Copernicus' money since actually half of the money belongs to Marcela. Anyway, Copernicus shouted out vindictively, "Leonardo does not exist and that's the main thing!"

Existing. Nonexisting. The macrocosm. The microcosm. Money. Fame. Truth. Lies. Illusion. Reality. Ignorance. Wisdom. Time. Nontime. It is impossible for a human to experience the nonexistent present, since by the time the human senses pick up on sound and light waves emanated from someone or some thing that is actually a cauldron of subatomic fury, that person or thing has subatomically changed into something else and keeps changing nonstop.

There is no present and since there is no present, there is no past and definitely no future. Is it possible that in the flick of a nanosecond, a nonexistent creature like Copernicus could create a slave, Joseph Smalkowski, to go out into the world of illusion and acquire wealth for him, Copernicus, to piss away in recording studios with no return other than the reward of evolving in the complexities of nonexistence? Who created whom? Did Copernicus create Leonardo? That is the real question. Did Copernicus create the illusionary world of the planet Earth and all of its illusionary inhabitants just so he wouldn't be alone in the consciousness of nonexistence?

Copernicus is protesting the comment that he is a creation of his personal slave, Joseph Smalkowski. Actually, it is that noone exists — neither poor slaving Joe nor the evolving artist, Copernicus. In a world of nonexistence, who wins and who loses, as King Lear once wondered? Anyway, the winner of this battle should be the nonexistent public. The public has another piece of work from Copernicus and his musical family this time directed by the master, Pierce Turner. Copernicus calls for us to move into nothingness, now! Away we go.

Artist Profile:

Perhaps the most fitting way to describe Copernicus is as a performance poet. Even though he (originally named Joseph Smalkowski) plays keyboards, Copernicus refuses to be categorised as a musician. Despite often having inhabited the alternative New York rock'n'roll scene, his music also exudes strong elements of jazz, classical and the avant garde. Even though Copernicus' preferred recording strategy is that of improvisation, his epic pieces tend to revolve around themes, riffs and repeated clusters, moving along a clearly linear pathway.

The booming delivery and abstract texts evoke the spirit of classic beat generation poetry, but the Copernicus stance goes back even further to the theatrical confrontations of the Dada movement. He's always preferred the improvisatory approach, even though each poem's grist might be prepared in advance, their rhythms and content might be disassembled in the moment. Copernicus has always been fiercely independent, since he first started recording in this manner, back at the dawn of the 1980s. He organizes the recording sessions, sculpts the assembled band, oversees the album artwork and releases each disc on his own Nevermore, Inc. label. 1985 brought Nothing Exists, which emphatically laid out the themes of his subsequent work. A burst of creativity led to the swift succession of Victim Of The Sky (1987), Deeper (1989) and Null (1990). Often, Copernicus would perform with large-scale ensembles, but in 1991 he initiated the *practice of giving completely solo performances, revealing his*

Winery, Aug 18 & 19
DJ Tatiana Fontes: "Let Them Drink Champagne"
"Peace Through Music Tour" hits Boston Oct 22
Jeff "Siege" Siegel live in NY tonight
Thursday: Strategy meeting with the President
Win tix to Emily Kaye Liberis' "Be The Dog"
CD of the Day - "Boris Savoldelli & Elliott Sharp"...
AmaZonArt concert on August 25
The Good Life Casting
"The Girls Guide To Rocking"
LA Mixers' & Tubefilter's New Media Vault party
Diana Krall live @ Peppermill Casino, tomorrow
Patricia Masino's Bday Bash, Aug 19, in NY
DVD of the Day - "Kurt Elling Live in Montreal"
"Serendipity" in LA, from tonight till Sunday
Miss Jewell at "Bypass" tonight!
CD of the Day - "Eddie Daniels: Street Wind"
Ticket give away to The Antlers
R.I.P.: Les Paul
Diana Krall live in San Francisco & Livermore
GOMD
Eliane Elias: Bill Evans 80th Birthday Tribute
Vinyl of the Day - "Eliane Elias: Illusions"
CD of the Day - "Eliane Elias Plays Jobim"
Streisand talks about her collaboration with Krall...
R.I.P.: Rashied Ali
"QSF Plays Brubeck" out soon
Warren Smith live tonight @ Gillespie Auditorium, ...
Anna Ly & Marcio Correia @ Hot 103, Winnipeg's #1 ...
PB, LNHISG
Diana Krall live in San Diego tonight
Visit Sen. Feinstein's office in Los Angeles
Las Vegas, The Sin City
Diana Krall live tonight @ Pala Casino
Quincy presents Alfredo Rodriguez in Rhode Island ...
Anna & Quincy
Krall live @ Palms Casino in

practice of giving completely solo performances, creating and declamations in a stripped, confrontational space. He views himself as a conduit for abstract ideas and philosophical notions. Copernicus decided that his particular marriage of music and narrative was the best way to communicate his thoughts and concepts to a receptive audience.

He released No Borderline in 1993, but there was to be a longer gap before 2001's Immediate Eternity which moved in a completely different direction as its creator was spending increasing amounts of time in Ecuador, where the Spanish version of the album La Eternidad Inmediata was released the same year. The album is followed by 2005 releases of Immediate Eternity II, Die Sofortige Ewigkeit II (in German), L'Eternite Immediate II (in French) and La eternidad inmediata II (in Spanish). Copernicus was evolving after having spent three years penning his book, also called Immediate Eternity. He linked up with Los Nomadas from Guayaquil, the country's biggest city, and his music moved temporarily more towards the zone of jazz-rock fusion. Now, with disappearance, Copernicus has made a return to the old established methods, refining them into what is probably his key distillation of an ongoing obsession with the freedom and beauty of nothingness.

Artists' websites:

www.copernicusonline.net

POSTED BY ARNALDO DESOUTEIRO AT 5:01 AM

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Vegas, tonight!

CD of the Day - "Joe Farrell:
Night Dancing"

Shopoholic Sample Sale

Diana Krall sold out @ Agua
Caliente Casino tonigh...

CD of the Day - "Joe Farrell:
La Catedral Y El Tor...

Take 6 live in LA, Aug 16

Valerie Capers @ Dizzy's
Club, NY, in September

Wine & Music Pairing Contest

CD of the Day - "Freddie
Hubbard: Bundle of Joy"

Barbra Streisand to perform
@ Village Vanguard

Akron / Family in-store
show, NY, Aug 9

Obama: This is the Moment!

CD of the Day - "Phil
Upchurch"

The Mike Longo Funk Band
debuts in NY tonight

Sheila E. Appears Before
Senate for Artists' Right...

NYT - "Radio Free America"
by Nancy Sinatra

CD of the Month - "Gene
Bertoncini & Roni Ben-
Hur...

DVD of the Month - "Return to
Forever at Montreux"...

"AdLib" - August 2009

"Swing Journal" - August
2009

"Down Beat" - August 2009

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ABOUT ME



ARNALDO DESOUTEIRO
LOS ANGELES,
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Musical Philosopher,
Journalist, Jazz & Brazilian Music
Historian, Record Producer,
Publicist, Arranger, Percussionist,
Educator, Member of IAJE, JJA
(Jazz Journalists Association),
LAJS (Los Angeles Jazz Society),
AIM, ABI, and Voting Member of
NARAS-GRAMMY. Founder of the
JSR (Jazz Station Records) label, a

division of Jazz Station Marketing & Consulting - Los Angeles, California. Arnaldo DeSouteiro has produced over 250 albums and sessions featuring: Luiz Bonfa, João Gilberto, Dom Um Romão, Ithamara Koorax, Thiago de Mello, Dexter Payne, João Donato, Palmyra & Levita, Mario Castro-Neves, Jorge Pescara, Paula Faour, Fabio Fonseca, Claudio Roditi, Anna Ly, Carlos Barbosa-Lima, Pascoal Meirelles, Yana Purim, Pingarilho, Nelson Angelo, Marcelo Salazar, Ron Carter, Antonio Carlos Jobim, Steve Swallow, Herbie Hancock, Hugo Fattoruso, Larry Coryell, Sadao Watanabe, Jurgen Friedrich, Eloir de Moraes, Gazzara, Deodato, Jadir de Castro, Azymuth, Marcio Montarroyos, Sivuca, Laudir Oliveira, Marcos Valle, Jay Berliner, George Young, David Matthews, Lew Soloff, Alphonso Johnson, Gene Bertoncini, John McLaughlin, Claus Ogerman, Raul de Souza, Gonzalo Rubalcaba and many others.

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